



Kid Eternity

Grant Morrison , Duncan Fegredo (Illustrator)

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Comics visionary Grant Morrison reimagines the unique character of Kid Eternity, a young man who died before his true time and returns to Earth as a ghostly spirit, along with his guardian Mister Keeper. In this 144-page trade paperback, illustrated by Duncan Fegredo, KID ETERNITY follows the terrifying night of aspiring stand-up comedian Jerry Sullivan as he joins Kid Eternity on a quest to free his Keeper from Hell.

Kid Eternity Details

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Author : Grant Morrison , Duncan Fegredo (Illustrator)

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From Reader Review Kid Eternity for online ebook

Michael says

A mess.

Shannon Appelcline says

One of Morrison's earlier works, and it's entirely terrific. The story is beautifully told, with repetitive tropes crazily cross-cutting. The darkening of Kid Eternity is interesting, and though I could see how some folks might have hated it, Morrison created a very viable modern character. And finally there's the artwork by Duncan Fegredo, a Bill Sienkiewicz-ripoff. It's entirely beautiful (and stops short of the muddiness that sometimes hurt Sienkiewicz's art). It's also very appropriate for the story and helps to improve it.

Yes, this book is a tough read, and may even require a reread, but it's nonetheless spectacular.

Ørjan says

Original. Svak start i storyen, men tok seg veldig opp. Litt i overkant surrealistisk til tider, men traff meg også med mye av det skullete opplegget sitt. Fantastisk malt kunst. Mistenker det må ha tatt veldig lang tid å lage.

Aaron says

Not one of Morrison's strongest headtrips, but I still loved being slowly immersed into the world he built around the character of Kid Eternity. I'd never heard of Kid Eternity before, and having read this without doing any research about the character, I had no trouble keeping up with the spiraling, insane hellscape Morrison constructs here.

I think what I most appreciated about this book is that it's a somewhat-rare instance of Morrison truly earning the chaos he puts forth. This is a book that harnesses the flashes that come in the last moments of life, spitting out seemingly disconnected, random scenes that gradually gel to form a character's memories and, eventually, a complete story. It's genuinely satisfying to start figuring out the narrative as you move forward, and realize that Morrison isn't just wasting your time with weirdo Lynchian freakouts. All of this stuff *matters* this time.

Additionally, once the story starts to enter the realms of Hell and the dead, it has an equally earned weirdness and art style that compliment its tale of people existing somewhere between life and death, sanity and insanity. Fegredo's harsh, horrifying art style goes a long way to enhance this experience, leaving you feeling just as disoriented and overwhelmed as the main character. This is an important distinction within Morrison's work: sometimes his characters fully understand everything that's going on, leaving the reader feeling like a confused idiot for not also "getting it." But this time, we're along for the ride, and the fact that Hell is an

indescribable nightmare is, obviously, fitting.

The only real negative about this book are its instances of exposition. It's strange to read such a trippy, abstract, nontraditional narrative, the story to revealing itself to you in fragments, and then suddenly stop dead to have a character explain in detail who he is and what he's doing. It happens on two occasions in the book, one of them being basically a character explaining the ending to you. I didn't love having my hand held for the final ten steps of a thousand mile journey, but I guess Morrison and/or Vertigo felt the need to guide us over the finish line. Oh well.

In any case, this is a great example of Morrison's style, and ever-so-slightly more accessible than his usual fare. It's also short and to the point, leaving no time for meandering detours or wasted scenes. I recommend it!

Jerry says

Back in the Time Before Internet, people used to put magazine holders in their guest rooms, usually in the basement, and fill them with old magazines. At one relative's house, it held an old Batman in which Robin takes a test and aces it, and an issue of the Quality *Kid Eternity* series. Kid Eternity was pretty weird right from the start, so when I saw that Grant Morrison was resurrecting him, I thought it a perfect fit.

The problem for me with this series, though, is that it took everything that was interesting about Kid Eternity—the malleability of time, the benign bureaucracy of heaven, delving into historical characters—and made them a sideline to the Kid's real mission, the erection of Chaospheres for the Lords of Chaos.

The second problem is that the erection of Chaospheres and the conflict between the Lords of Chaos and the Lords of Order was itself a sideline to a bad Jerry Seinfeld-style comedian and an urban legend researcher. As a fourth sideline, the story explains the entire DC Universe.

And then nothing really happens with any of them. Even the weirdness that Morrison adds doesn't go anywhere.

Every story doesn't have to be the center of the universe; but if it is, it ought to actually do something with it.

míol mór says

By now I've learned that Grant Morrison is positively out of his mind*. A chaos magician unwinding deadpan on his allucinations, how they affected his comics, and how comics affected both his life and his hangouts with the gods. All this in a heavy Scottish accent, dig it.

Apparently this miniseries from the early nineties is more personal than the superhero stuff. This is Morrison's own Death miniseries, well before Gaiman ever started writing *Sandman*. In fact this is Vertigo before Vertigo, since it was published by DC Comics in 1991, two years before the launching of the Vertigo imprint.

Morrison's story is the kind of plot whose pieces fit into place at the end. Book One is a total mess in nonchronological order... and yet very intriguing. Wiki also mentions continuity, which I'm totally unaware of. Most importantly however, this is just brilliant. Very personal as I said: a cosmic vision of heaven and

hell, death and the afterlife, chaos and order, predestination and free will; and of why binary opposites are shite.

Quite literate, as usual with Morrison. As when Kid mentions in passing, while flipping *The Divine Comedy*: "You know, hell's nothing like this!" (looking particularly at Doré's Charon).

And Morrison also loves to quote a pop song.

The trip to Hell looks actually like a black heavy psychedelic hallucinated jam gone awry... (and I'm not spoiling anything you haven't read on the backcover).

Accompanying the writer is Duncan Fegredo, whose drawings are amazing; often they're organized as double panels, and they jump out of the page--or rather suck you in. Vivid, nervous, acid, majestic, always inventive, always equal to the task.

??? I'm very happy of having spent.

"A crazy, mixed-up bonsai wants to live forever".

"That's shit. That's total shit".

* <http://bit.ly/9NPXk7>

Andrew says

Fegredo channeling Bill Sienkiewicz. Grant Morrison being pointless.

I would have liked to have been given a story I could care about if only so I could spend some more time with the beautiful artwork.

No Books says

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Drew Budds says

a complicated story with bad artwork. not a fan

Uva Costriuba says

que inferno de livro. a arte é interessante... cores, traços e composição bem interessantes. mas tudo é difícil de ler. imagino que o objetivo era se aproximar da elektra do sienkiewicz ou mesmo do sandman do mckean, mas não chegou lá. essa personagem reciclada "kid eternidade" perde pro constantine e me incomoda. experiência esquisita e truncada, leitura difícil.

Jesse A says

I didn't care for the art at all The story was typical GM weirdness. Not super enjoyable.

Salomão Diniz says

Arte espetacular, gostei da pegada, salvo alguns exageros, até 3/4 da história. Mas tem muita coisa nela que não cai no meu gosto pessoal. Um pouco confuso e tenta excessivamente ser reflexivo, filosófico, poético, chapado ou sei lá o que. 3,5 estrelinhas.

Intortetor says

ho aspettato anni per leggerlo (avevo comprato il primo episodio in edicola a metà anni '90, ma poi la casa editrice era fallita...), ma l'attesa è stata ricompensata da un'opera unico. un parto del morrison più lsergico e estratto accompagnato da un duncan fegredo in stato di grazia. certo, a volte si rischia di perdere il filo di una storia completamente fuori dagli schemi e forse proprio per questo chi non è abituato ad un certo tipo di fumetto rischia di stancarsi: ma chi sa di quali vette sia capace grant morrison non può lasciarsi scappare una simile opera.

Nicholas Flores says

I liked this story but it was hard to get into...

You have to push thru the first cantos where the storylines disjointed and start putting the pieces together in the second.

The art is amazing and it's beautiful.

It's a quick read and a slight brain burner.

Josh Angel says

I had no idea what was happening in this book, but it was still kind of fun.
